/369 cont./

293 574 576 [554] At Sainirenda on Easter Day I was able to note that the first one served is always the "captain." As before, the vessel full of kāwi is put down at his feet. He drinks the first bumper, then hands his cup or calabash to his neighbor. The latter gives back the calabash empty or fills it and passes it on in his turn. Several calabashes are circulated, but they always come back to the first person who received each one and he finishes it. The men move from their places several times to go to serve the women who, on their part, do not forget themselves and drink according to the same /370/ ritual as the men. The drinking takes place to the sound of flutes and violins. [533]

When the supply of kāwi is exhausted in a village, they get in single file and, the music at the head, go elsewhere to revel.

[789] [198] [302] Formerly the preparation of kāwi was accompanied by magic rites. Today nothing is left of this but the custom of daubing the face and legs with roucou. In certain villages the women do not even take this precaution any more. However, between Caruruti and Caipipendi, I could still see several women stained like this, who seemed "handsome devils," to use an expression dear to Jean de Léry.

415 Notes on the Cooking Utensils Used among the Chiriguano

Nothing strikes the traveler who arrives in a Chiriguano village so much as the abundance of pieces of pottery he finds inside or outside the huts. Figure 1 of Plate XIV /see p. 115/ gives an idea /Fig. 35 appears here/ of the number of vessels one can see in a small area at the time when the Indians are preparing corn beer.

[197] [198] Pottery for culinary use among the Chiriguano has a completely different nature from that for ceremonial days. The latter is clearly of Andean origin with a few rare Arawak elements, while the former has retained a very marked Guarani character.

/115 cont./
obtain the participation of his people when some work of public utility is ordered.

Dominant among the Chiriguano are idleness, inconstancy, intemperance, thievery, infanticide, abortion, and even suicide, which is generally committed by the women. They only work when it is necessary and when they are overcome by want; then they will sweat in order to eat, and then with all humility they appear at the house of a Christian and deliver themselves into his charge with the whole family. But if near the carai /sic; see caray, p. 157/, they find another of their own race who might favor them, even though it be disadvantageous, they do it, because they abhor the one whom they consider the author of their misfortunes or of their captivity. Therefore whenever they speak of the carai, they append the adjective pochi, bad, perverse, tyrannical, rascally, etc.

They learn very easily everything that is taught them, especially music, for which they seem to have been born, but their fickleness ruins it all; they are not set in their ideas nor do they worry much about any loss, even that of their honor. Temperance is not even known by name, and drunkenness is glory, and for that reason in years of plenty, there are continual orgies in their towns. Thievery and cattle-stealing are relatively recent; they were not common formerly, and the cause is probably that of bad example. In certain areas young cattle disappear from sight, and they are so united that the facts are not easily uncovered. Only after /116/ some time has passed or because of enmity will some fact come to light (1).

1. In their peaceful denunciations they urge great secrecy so that the authorities will not make public their names, out of fear that the person informed upon may take revenge with the use of poison or witchcraft, and, if the crime is not proven, the authorities can do more than reprimand and admonish.

/124 cont./

797 Religion, that of reading and writing, and even the art of musical chords, which is only seen in the great centers of the world (2).

[533]

2. In the Potosí missions there are four music bands, and in those of Tarija, two.

The history of the Tarija missions is glorious in all of its pages. The reader can consult, whenever he wishes, the one of the Colegio of Potosí in its two epochs as well. This will cast a brilliant light upon the matter, and the traveler can say nothing to contradict it when, ecstatically, he contemplates the grandiose, strong, and well-planned edifice of the Santa Rosa Mission, that of the elevated Machareti Mission, that of the old or semisecular Tarairi Mission, and the one which, as though by enchantment and with order, is being built in the mission of San Antonio del Parapiti Grande.

797 157 177 All of this shows that the Chiriguano, in spite of his indolence, is docile, and with gentleness and a little strictness at the same time he will do whatever the white and the missionary wish him to do. It finally demonstrates that, though he does have his vices and defects, certain human virtues are not lacking. It shows that it is necessary to educate his nature by teaching, with civilization, as the carpenter with his plane smooths a piece of wood if he wants to make the job elegant, or a blacksmith with his file smooths the rough iron until he has made a key, a lock, or any other object.

/125/ Philanthropy

577 829 To end this third chapter and then pass on to deal with Chiriguano religion, I am going to say in passing that they are very compassionate with the unfortunate. If one of them suffers the harshness of imprisonment, they all make every effort to ask that he be freed and will even sacrifice whatever they may [736] have to obtain it. If someone is sick, he is visited by many; if one is left an orphan, all are his fathers, mothers, grandparents, and brothers and sisters, or at least they are his uncles and aunts or brothers-in-law and sisters-in-law.

/153 cont./

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and does not know how to do it goes to the sorceresses, pays them, and obtains it.

This seems to be a fable which in itself does not merit any importance, as indeed it is not given any by Father Giannecchini, who does not deny it in his writings, as Señor del Campano states. Poison exists among the Chiriguano. They do not extract it from chamico, which is a species of datura, nor do they extract it from other plants or herbs. The sorcerers reveal nothing; the young people do not know about it, and the few old people who are alive only tell what has been said above. Be that as it may, this is a belief of the tribe, and as such I have told it.

Lunar Eclipse

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One night while waiting for a lunar eclipse, I found myself in conversation with the cacique Anduari of the mission of San Buenaventura de Ivu, and I was reminded of something which I remembered regarding this phenomenon which was about to occur on the moon. Chiriguano towns are true hells during an eclipse, because of the shouts, cries, whistles, and every warlike instrument which they use to make noise. When I came to the missions, /154/ the war of Curuyuqui had just happened, and when I heard so much and such an extraordinary hubbub on the night of an eclipse, I believed that it was a new uprising, as was also believed by the inhabitants of Cuevo, who came out armed to find out the cause of so much noise (1).

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1. The Italian professor Mantegazza states that the Chiriguano, in order to whistle loudly, take out the tembeta or button which they have in their lower lip. This is incorrect and denied by all; what the renowned anthropologist refers to must be a special case, since they cannot even drink without the button.

4s Nino--293 M-3 (1893-1911) 1912 SF10 Chiriguano SF10

Chapter Nine

881

Children, Puberty, the Tembeta (1)

1. This will deal with the puberty of the girls and the imposition of the tembeta for boys, which is carried out a little before their puberty, so that when this does appear they will have the mark of manhood.

Introduction

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At the beginning of this chapter /see p. 294/ my readers will see a small band of young, luxuriously uniformed musicians with a Franciscan missionary at their side. These are the musicians of San Buenaventura de Ivu, whose photograph was taken on the pastoral visit made by the renowned and wise Delegate General M. R. P. Wolfgango Privaser, illustrious and glorious in the seraphic religion, on the 23rd day of September, 1908. His secretary, the intelligent Father Angel Domáica, was the one who was charged with taking this group and the others in the Potosí and Tarija missions.

[648]

All the musicians are Chiriguano boys whose fathers were in the 1892 uprising in the fields of Curuyuqui, half a league away from what is today the mission building, which at that time did not exist. They are the sons of fathers who all wear the tembeta and of mothers who in their puberty underwent the strict tests which I shall relate in this chapter.

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Their fathers declared war to the death, not on the Cross, but on the white, be he Christian or not, because he saw in him a tyrant and hangman, and he wished to cast off the yoke by destroying the one whom he considered its maker. But it is certain that the Indian in his hate and rancor, which he has consistently maintained /illustration appears here/ /217/ against the caray /white man/, did not know how to make a categorical distinction, because not all have bad hearts. If there are some bad ones, real executioners of humanity, there are also very good and compassionate ones, from whom they received and still receive favors.

4: Nino--294 M-3 (1893-1911) 1912 SF10 Chiriguano SF10

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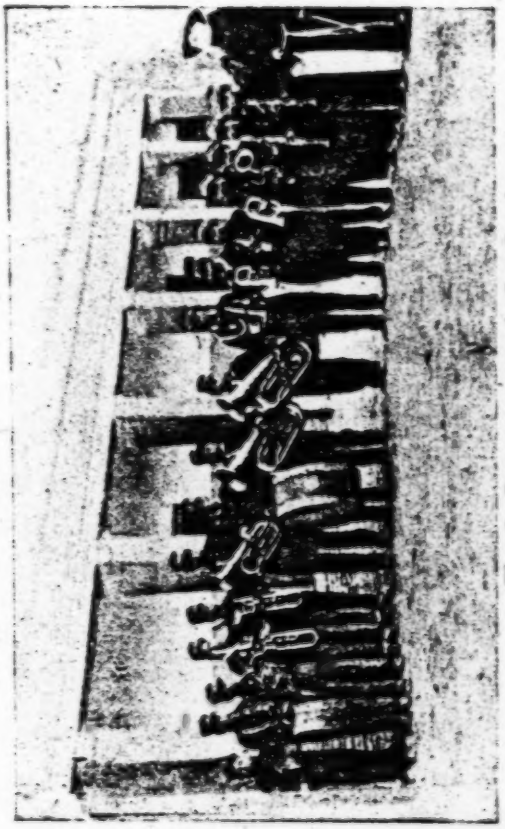

The S. Buenaventura de Ivo Band

/260 cont./

527 293 554 562

The drinking continues for several hours, half in silence with a moderate and placid gathering, with the important men seated on benches or seats and some of their inferiors standing and others sitting on the ground, all of them separated from the women, and these latter, as I have already observed elsewhere, look like so many mortars. When the gathering is well attended, the sight is very pleasant, because anyone who has never seen it will be astonished by the variety of costumes and by the ornaments and cosmetics with which they adorn their faces and feet, and I have in fact seen some travelers stay for quite some time to contemplate this simple custom of those who are called the savages of Bolivia (2).

2. What a pity that there is no photograph of such gatherings! The one taken in Santa Rosa is scarcely a simulacre, since at that time there was not even any chicha for those who formed the wheel or gathering for the dance to drink.

The Dance and Songs

527 533 126

By the time they are quite full, they begin the dancing and singing of the Ayarise. I do not give the Spanish words here, for the real meaning is not known; I could explain them with conjectures and by analogy with other, similar ones, as was done by Father Giannecchini, whose words the Italian del Campano transcribes in his book, but they themselves do not know the meaning. The notes of the Ayarise are written and printed here so that any band that so desires may have a pleasant piece for some capital plaza: risum teneatis amici. The band music was set down by a maestro of the Potosí missions in the year 1903 and touched up this year by the missionary Franciscan Father Domingo F. Regini.

/261/

The Music for the Ayarise

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The signal for the dancing and singing is given by the host, who first makes a short speech to the maestro, who is carrying in his hands a Yandugua, a kind of parasol or umbrella made of ostrich feathers fastened around a long, straight piece of hollow cane. All the feathers have their natural curve outward (1).

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1. The Yandugua in the Florence museum was purchased in the San Buenaventura de Ivu Mission by the Reverend Father Prefect Friar Romualdo d'Ambrogi, tireless missionary of Potosí.

See the picture on page 77.

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After the speech that the maestro and dancers listen to as if it were a Good Friday sermon in church, the singing and the dance begin. The maestro keeps time with his yandugua, the men dance by moving their feet from the knee, striking the ground without moving from the place they occupy, and the women behind the men with a maté in hand, full of chicha or not. The women take one step backward and another forward, and, not staying in the same place, they walk in time around the men with the formality and exactness of priestesses and hold hands with the other hand, two by two.

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The larger the number of dancers, the more noise they make; there is no staying near them, because the men sing too loud. At a distance, to a person who is used to these songs, they seem relatively pleasant, but at night when one hears them for the first time and does not know what they contain, a thousand things will pass through the mind. Here are the verses of the Ayarise:

[539]

Ayarise, rise -- Mborisese, sese -- Rosa yainde -- Imbaragüe -- Yuma chúrere -- Yuma chuépa -- Soro poco -- Eh! Eh! -- Saisá -- saisá -- Cururu hetesimi pinte -- Hevi sunzu -- Iparanta tapiti -- Cha machá imbarayu -- Imbará, boteriyu -- Eh! Eh! (2).

2. It is perhaps appropriate and my readers may like

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to know the approximate meaning of the Ayarise, and so I put it in this note: "Let us sing, companions -- let us keep on singing -- with our women -- and orphans -- we are all here -- singing and dancing -- I know and I like this song -- The toad and the green frog stop -- and the rabbit makes an effort -- I am tired -- I stop and go off. Eh! Eh!

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The Chiriguano can sing all day with these few verses, as in fact they do, but with rests. In order to finish the song all together and rest and drink for a long while, the men make a great stamp on the ground with one foot in time /262/ and a shout out of time, and everything stops with a special resounding and prolonged laughter of the women dancers.

Without leaving the circle of the singing and dancing, the lord of the fiesta has the dancers served abundant drink, which they partake of to their satisfaction in order to begin the Ayarise again as they were doing before, always at the command of the Pururuncau vaé and under the direction of the maestro, who does not put down his Yandugua (1).

[293]

1. There is one maestro of the ayarise, and he always has his yandugua, but this does not prohibit others from having one; there may be as many as ten in one dance, and they serve as parasols when the heat is very oppressive. The Indian Guarerai of Ivu had six and he lent them out during the solemn fiestas of the town.

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The dancing and singing of the ayarise continues in this fashion until nine or ten in the morning; then the banquet is prepared in the public plaza, where they choose the cleanest place. There men and women sit down in separate places, and at once they bring from the houses the food, which has been prepared upon plates, where there is broth mixed with meat well seasoned with salt and chili peppers. Meanwhile two enthusiasts of the town

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535 184 173 Someone went to teach it in the towns located behind the hill of Aguaragüe, and the towns located on the right bank of the Cuevo River intended to introduce it, but, seeing the dismal consequences that resulted from it, they have abstained to this day, so that it is a fact that the Mbapa páure is now limited to the small towns of Caraguatarenta, Nagua, and Caraguatagüe, and it is certain that it is neither heard nor seen in the large towns of Santa Rosa and Ivu, which are a few kilometers away (1).

[837]

1. In the towns where the Mbapa páure is sung, there are upset marriages, because the dance is between a man and woman holding hands, which does not happen in the Ayarise; therefore, or to avoid said upsets, many caciques do not allow it to be introduced into their area of jurisdiction.

The Music of the Mbapa páure

627 533 535 [184] This is another piece of music which has been scored for a band by the Reverend Father Domingo F. Regini; it is much simpler than the ayarisè, but the song and dance attract a great deal of attention, because they are not known in all the Chiriguano towns. It is a kind of carnival which lasts for a long time, but when the said time is over, nobody again remembers the Mbapa páure until a year has passed. Here are the words of [539] the song: Tavia, Tavia -- Erecoaiye mbapa páure -- Tirisoti, tirisoti -- Ancua chopi -- Chopi nano saraviyé -- Eh! Eh! Uetepeso, güeremeso -- Yagua tairari, yagua tairari -- Yurumbopi -- Yémanta -- Eh! Eh! (2).

2. Explanation: Let us sing the mbapa paure, like the blackbird sings, let us sing until we are left with our mouths twisted and we are tired, even though it give us a pain in the chest, let us challenge even the jaguar, and let our mouths stretch. Eh! Eh!

/270 cont./

796 call the carnival very noisy. There is nothing special about it and it lasts three days; /271/ some play the violin, and men and women sing the Alleluja. Couples hold hands as they walk through the streets. If both are women, they walk with their [533] arms about each other's neck. They sing through the streets [554] and in the houses and in front of them; in this latter case it is a sign of esteem for a family. The words are few: Osi ma Pascua, [539] alleluja, Easter has come, alleluia, Ucuera yema Yandeya, alleluja, Our Master came back to life, alleluia (1).

1. The song of Alleluia begins as follows: Santísima Trinidad /Most Holy Trinity/, osi ma pascua Aleluya; aleluya, aleluya, aleluya, aleluya, aleluya, aleluya, etc. Ucuera yema—Yandeya, Jesucristo; aleluya, aleluya, aleluya, aleluya, aleluya, aleluya, [194] etc. The s of Osi is pronounced as though it were double.

000 /272/

Chapter Twelve

Offensive and Defensive War

Introduction

There is no people or nation in the world which has not experienced the horrors of a war more or less bloody, more or less prolonged, and more or less disastrous. Troy burns, and Aeneas, the founder of the Roman Empire, takes advantage of the confusion, avails himself of the very darkness as his shield, and saves himself. /The remainder of p. 272 and the first paragraph on p. 273 are omitted in the translation. The following illustration appears opposite p. 273. The remainder of p. 273 follows./

/280 cont./

000 defeated, may the evil ones die. While the war lasts, it is the
722 rule that women and their daughters must not sit in a squatting
784 position, but with their legs stretched /281/ out in front, so that
516 their fathers and husbands who are in battle will not feel any
828 tiredness (1).

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1. The Italian del Campano, relying on the writings of Father Giannecchini, a missionary of the Colegio de Tarija, writes in his work that, before the fighting began and during it, women and maidens come out to the plaza and in a loud voice sing and dance the Aré aré. This song and dance must have originated among the Toba, who at that time were numerous in the Gran Chaco region, because in the Ivu region and other regions they scarcely know the name of the Aré aré, and not all share in that knowledge, as has been proved, for in no combat which has occurred to the north, south, and west of Ivu has the Aré, aré been danced and sung.

726 During the Curuyuqui war the Santa Rosa mission was in-
727 vaded by the rebels, who, in spite of their number and strength, were unable to enter the town which they intended to burn. Then and afterward the missionaries witnessed painful scenes of women who, crying their hearts out, raised their voices and threw ashes to obscure the enemies' vision. Bitter memories of that massacre are still retained, at which some of them laugh today, but they cried then. Whenever I hear the sad stories, my eyes overflow with tears (2).

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2. The Curuyuqui rebels first attacked the town of Cuevo, whose inhabitants had taken refuge in Santa Rosa the night before. In a few days they attacked the mission, from which it can be concluded that their hate was against the whites, and concomitantly against the Indians who were

/179 cont./
ornaments, bowls of silver and necklaces of turquoise and chrysocolla, and many other things.

It is quiet very early in the villages. People do not talk all night, as in a Chorotí or Ashluslay village. The young men and the unmarried young girls do not rove about in order to lie together. The virtuous Chané and Chiriguano girls are guarded by their mothers, do not seek adventure, and do not admit gentlemen callers. There are no nocturnal meals, as among the Chorotí and Ashluslay. In these villages people sleep at night, that is, if they

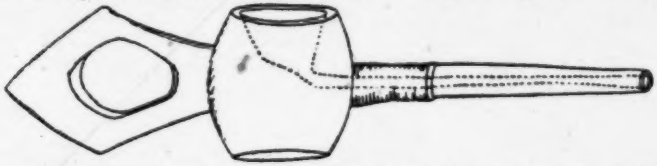

Fig. 88. Tobacco pipe. Chiriguano. Caipipendi. 1/2.

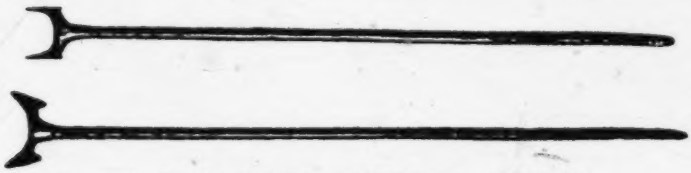

Fig. 89. Spade handle. Chiriguano. Ca. 1/15.

are not busy brewing maize for a festival.

Very early in the morning one is awakened in almost all villages by songs of lament. There is always someone who has lost a relative and mourns him loudly. If someone has died in the village, it is uncomfortable in the village for a person who likes to sleep late.

/180/ The women get up at the earliest hour in the morning, the men somewhat later, and the daily work begins. The first thing that the women do is to fetch water and take a bath, a truly refreshing bath.

They carry the water jugs in various ways. On the Rio Itiyuro the Chané women carry them on the shoulder, on the Rio Parapiti in a carrying net (Fig. 87). The latter custom is also